

A. DANNHÄUSER

Solfège des Solfèges

Translated by

J. H. CORNELL

IN THREE BOOKS

→ Book I — Library Vol. 1289

Book II — Library Vol. 1290

Book III — Library Vol. 1291

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Preparatory Exercises. For the Intonations.

These exercises are made in order to familiarise the pupil with the intonations, and for sparing him the necessity of solving two difficulties at a time; the duration of the values and the accuracy of the sounds; hence, he will have to practise them exclusively while he is learning the first chapters of principles.

When the pupil shall seize the intonations easily, he will have to practise in beating two, three and four to the measure, counting the beats instead of naming the notes, or of solfeggiating them. For this exercise, he should observe the greatest equality in the duration of each beat. (4)

I.

4 times. Rest. 4 times. Rest. 4 times. Rest.

4 times. Rest. 4 times. Rest.

3 times. Rest.

Twice. Rest.

Twice. Rest.

(4) It would even be very important to make use of the Metronome for this work, which ought to be done at different degrees of slowness and of quickness.

The first labor, made with care, will give great ease to all that shall follow; it belongs, however, to teachers or to mothers of families beginning with young children in this so essential part of the art, to guide them, according to their youthful intelligence.

(2) Each exercise should be made as many times as indicated. It would be well that the teacher should execute it alone the first time, letting the pupil repeat it immediately.

(3) Let the pupil hold each note as long as his breath will allow him, without fatigue, and let him rest for a measure, in silence, at all the rests indicated.

123

II. 4 times. Rest. 4 times. Rest. 4 times. Rest. 4 times. Rest.

III. Twice.

IV. 4 times. Rest. 4 times. Rest. 4 times. Rest.

4 times. Rest. 4 times. Rest. 4 times. Rest. 4 times. Rest.

4 times. Rest. 4 times. Rest. 4 times. Rest. 4 times. Rest.

4 times. Rest. 4 times. Rest. 4 times. Rest. 4 times. Rest.

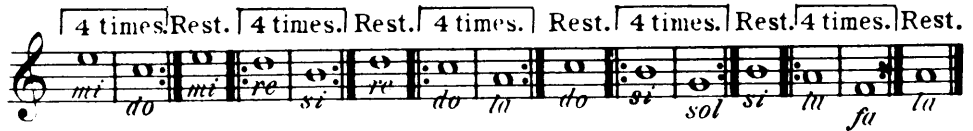
4 times. Rest. 4 times. Rest. 4 times. Rest. 4 times. Rest.

V. 

do mi do re fa re mi sol mi fa la fa



sol si sol la do la si re si do mi do



mi do mi re si re do lu do si sol si lu fu lu



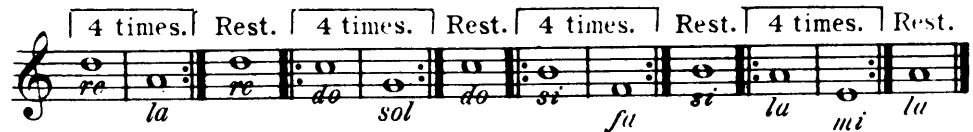
sol mi sol fa re fa mi do mi re si re si do

VI. 

do fa do re sol re mi lu mi fa si fa



sol do sol la re lu si mi si mi si mi



re la re do sol do si fu si lu mi lu



sol re sol fa do fu mi si mi si do

VII. 4 times. Rest. 4 times. Rest. 4 times. Rest.
do sol do re re mi si mi

4 times. Rest. 4 times. Rest. 4 times. Rest. 4 times. Rest.
fa do fa sol sol la la lu

4 times. Rest. 4 times. Rest. 4 times. Rest. 4 times. Rest.
re sol do fu do si mi si la re la

4 times. Rest. 4 times. Rest. Final.
sol do sol fa si fa si do

VIII. 4 times. Rest. 4 times. Rest. 4 times. Rest. 4 times. Rest.
do la do re re mi do mi fu fa

4 times. Rest. 4 times. Rest. 4 times. Rest. 4 times. Rest.
sol mi sol sol fu re do mi do

4 times. Rest. 4 times. Rest. 4 times. Rest. Final.
si re si la do la sol si sol si do

IX. 4 times. Rest. 4 times. Rest. 4 times. Rest. 4 times. Rest.
do do re re mi mi mi

4 times. Rest. 4 times. Rest. 4 times. Rest. Final.
re do do si si si do

Scale of the tone C (*do*), major mode.

Four beats to the measure.

Whole-notes.

Lento. (1)

1.

Half-notes.

2.

Exercises for intoning the Intervals.

Intervals of Seconds.

3.

Intervals of Thirds ascending and of Seconds descending.

4.

Intervals of Thirds descending and of Seconds ascending.

Intervals of Fourths ascending and of Thirds descending.



Intervals of Fourths descending and of Thirds ascending.



Intervals of Fifths ascending and of Fourths descending.



Intervals of Fifths descending and of Fourths ascending.



Intervals of Sixths ascending and of Fifths descending.



Intervals of Sixths descending and of Fifths ascending.



Intervals of Sevenths ascending
and of Sixths descending.

Intervals of Sevenths descending
and of Sixths ascending.



Intervals of Octaves ascending
and of Sevenths descending.

Intervals of Octaves descending
and of Sevenths ascending.



Summary of the Intervals.

10. 

Lessons

for the different note-values and the different kinds of measure.

Lessons with Whole-notes and Whole-note rests.

The rest is the silence of the Whole-note.

Moderato*) The Whole-note counts four beats.

H. L.

11. 

Moderato.

H. L.

12. 

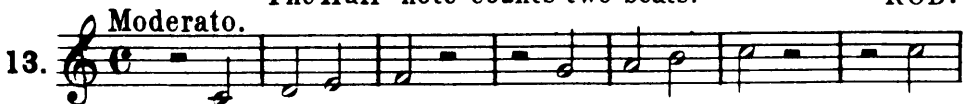


Lessons with Half-notes and Half - note rests.

The half-note rest is the silence of the half-note.

The Half - note counts two beats.

ROD.

13. 



*) For all the elementary lessons, the movement "Moderato" with 4 beats ought always to be metronomed 100 or 104 for each beat, or quarter-note.

14. Moderato. ROD.

Musical score for exercise 14, consisting of five staves of music in treble clef with a common time signature. The tempo is marked "Moderato." and the composer is "ROD.". The music features a sequence of eighth and sixteenth notes with various rests and accents.

15. Moderato. H. L.

Musical score for exercise 15, consisting of two staves of music in treble clef with a common time signature. The tempo is marked "Moderato." and the composer is "H. L.". The music features a sequence of eighth and sixteenth notes with various rests and accents.

16. Moderato. H. L.

Musical score for exercise 16, consisting of two staves of music in treble clef with a common time signature. The tempo is marked "Moderato." and the composer is "H. L.". The music features a sequence of eighth and sixteenth notes with various rests and accents.

17. Moderato. H. L.

Musical score for exercise 17, consisting of one staff of music in treble clef with a common time signature. The tempo is marked "Moderato." and the composer is "H. L.". The music features a sequence of eighth and sixteenth notes with various rests and accents.

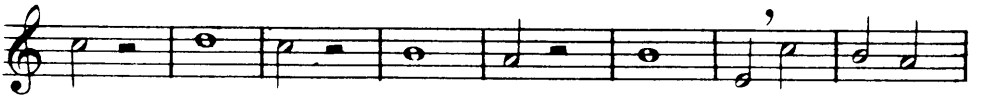


Lessons with Whole-notes and Half-notes.

18. Moderato. H. L.:



19. Moderato. G. C.



20. Moderato. H. L.



21. Moderato. H. L.



Lessons with Quarter- notes and their rests.
The Quarter-note rest is the silence of the Quarter-note.

The Quarter-note counts one beat.

22. *Moderato.* H. L.

Lesson with Quarter-notes and one Quarter-note rest at the first beat.

23. *Moderato.* H. L.

Lesson with Quarter-notes and one Quarter-note rest at the second beat.

24. *Moderato.* H. L.

Lesson with Quarter-notes and one Quarter-note rest at the third beat.

25. *Moderato.* H. L.

Lesson with Quarter-notes and one Quarter-note rest at the fourth beat.

26. *Moderato.* H. L.

Lesson with Quarter-notes and one Quarter-note
rest at the second and the fourth beat.

11

Moderato.

H. L.

27.

Lesson with Quarter-notes and one Quarter-note
rest at the first and the third beat.

Moderato.

H. L.

28.

Lesson with Quarter-notes and one Quarter-note
rest at the second and the third beat.

Moderato.

H. L.

29.

Lesson with Quarter-notes and one Quarter-note
rest at the first and the fourth beat.

Moderato.

30.

Moderato.

ROD.
1st Repetition.

31.

2nd Repetition



Moderato.

ROD.



Lessons with Eighth-notes and Eighth-note rests.

The Eighth-note rest is the silence of the Eighth-note.

Two Eighth-notes to a beat, or one Eighth-note and its rest.

Adagio (♩ = 69)

H. L.



Adagio. (♩ = 69)

H. L.



Andante. (♩ = 80)

ROD.

39.

Lesson with Half-notes and Eighth-notes.

Andante. (♩ = 76)

ROD.

40.

Lesson with Quarter-notes and Eighth-notes.

Moderato assai. (♩ = 80)

H. L.

41.

Lesson with Half - notes, Quarter-notes, and Eighth-notes.

Andante. (♩ = 80)

G. C.

42.

Lesson with Whole-notes, Half-notes, Quarter-notes and Eighth-notes.

Moderato. (♩ = 88)

ROD.

43.

Lessons for 3/4 measure.

One dotted Half-note to the measure, one Quarter-note to each beat.

The dotted Half note counts three beats.

Moderato. (♩ = 88)

44.

Fine.

16 The Half-note counts two beats and the Quarter-note one beat.
Moderato. (♩ = 88)

45. Musical notation for exercise 45, measures 1-5. Treble clef, 3/4 time signature. The first measure has a 'S' above it. The piece ends with 'H. L.' and 'Fine.'

Moderato. (♩ = 88) ROD.

46. Musical notation for exercise 46, measures 1-5. Treble clef, 3/4 time signature. The piece ends with 'ROD.'

Moderato. (♩ = 88) ROD.

47. Musical notation for exercise 47, measures 1-5. Treble clef, 3/4 time signature. The piece ends with 'ROD.'

Moderato. (♩ = 88) H. L.

48. Musical notation for exercise 48, measures 1-5. Treble clef, 3/4 time signature. The piece ends with 'H. L.'



Two Eighth- notes to one beat.

Andante. ($\text{♩} = 84$)

G. C.

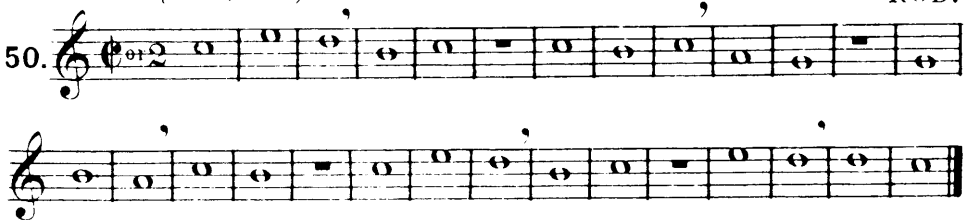


Lessons for the $\frac{3}{2}$ measure, or C

One Whole-note to the measure.

Allegro. ($\text{♩} = 96$)

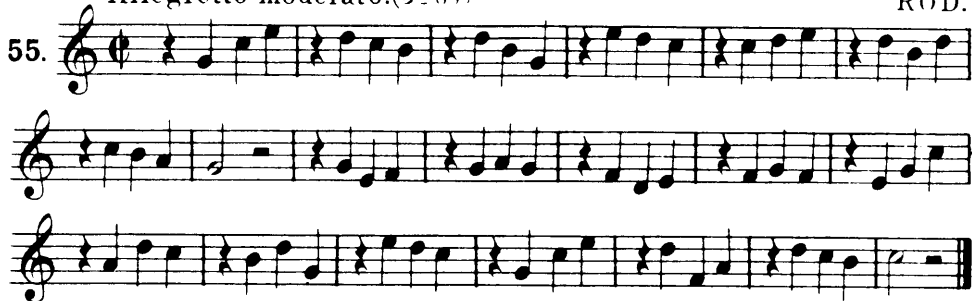
ROD.



The preceding lesson reduced to Quarter-notes.
Allegretto moderato. (♩ = 84)

19

R O D.

55. 

The preceding lesson reduced to Eighth-notes.
Moderato. (♩ = 76)

R O D.

56. 

57. 

R O D.

58. 

G. C.

20

Lessons for $\frac{2}{4}$ measure.A Half-note to the whole measure, a Quarter-note to a beat.
Allegretto. ($\bullet = 92$)

H. L.

59.

A Quarter-note or two Eighth-notes to the beat.
Andantino. ($\bullet = 70$)

H. L.

60.

No 31 reduced to Eighth-notes.
Moderato. ($\bullet = 80$)

ROD.

61.

Lessons for the use of dotted notes in C and $\frac{3}{4}$ measures.
The dotted Half-note counts three beats in $\frac{3}{4}$ measure.
Andantino. ($\bullet = 88$)

G. C.

62.



The dotted Half-note counts a beat and a half in C measure.
Moderato. ($\text{♩} = 80$)

ROD.



Reduction of the precedin^g Lesson.

A dotted Quarter-note counts three quarters of a beat in $\frac{3}{2}$ (C) measure.
Andante. ($\text{♩} = 60$)

ROD.



A dotted Quarter-note counts one beat and a half in $\frac{4}{4}$ (C) measure.
Moderato. ($\text{♩} = 72$)

G. C.



Moderato. ($\text{♩} = 80$)

ROD.

66.

Lesson with Sixteenths.

Andante. ($\text{♩} = 63$) Four sixteenths for one beat.

H. L.

67.

One Quarter - note, or two Eighth - notes, or four Sixteenth notes
Andante assai. ($\text{♩} = 112$) to a beat.

68.



Moderato. ($\text{♩} = 76$) Reduction of lesson 66.

ROD.



Lessons for $\frac{3}{8}$ measure.

One Eighth-note to one beat, one Quarter-note to two beats,
the dotted Quarter-note to the whole measure.

Andantino. ($\text{♩} = 132$)

H. L.



Two sixteenths to one beat.

Andante assai. (♩ = 100)

G. C.

72.

Lessons for 6/8 measure.

A dotted Quarter - note, or three Eighth - notes, to one beat.

Andantino. (♩ = 54)

H. L.

73.

Moderato. (♩ = 60)

H. L.

74.

A Quarter-note and an Eighth-note to a beat.

Andantino. (♩ = 54)

G. C.

75.

Lessons with Triplets.

Moderato. (♩ = 92)

G. C.

76.

Andantino. (♩ = 120)

ROD.

77.

Adagio. (♩ = 52)

G.C.

78.

Lesson for the regular Syncope with Half-notes.

Allegro. (♩ = 92)

G. C.

79.

Musical score for exercise 79, featuring a regular syncope with half notes. The score consists of seven staves of music in treble clef, 2/4 time. The tempo is Allegro (♩ = 92). The key signature is one flat (B-flat). The exercise starts with a quarter rest followed by a half note G4, then a quarter rest followed by a half note A4, and continues with a series of eighth and quarter notes, including syncopated rhythms. The piece concludes with a final half note G4 and a fermata.

Lesson for the regular Syncope with Quarter-notes.

Moderato. (♩ = 96)

G. C.

80.

Musical score for exercise 80, featuring a regular syncope with quarter notes. The score consists of five staves of music in treble clef, 2/4 time. The tempo is Moderato (♩ = 96). The key signature is one flat (B-flat). The exercise starts with a quarter rest followed by a quarter note G4, then a quarter rest followed by a quarter note A4, and continues with a series of quarter notes, including syncopated rhythms. The piece concludes with a final quarter note G4 and a fermata.

Lesson for the regular Syncope with Eighth-notes.

Moderato. (♩ = 80)

G. C.

81.

Moderato. (♩ = 92) Lessons for the irregular Syncope.

H. L.

82.

Moderato. (♩ = 92)

H. L.

83.



Exercise for the study of the first sharp on Fa.

Moderato. (♩ = 96)

H. L.



Exercise for the study of Fa sharp and Do sharp.

Andantino. (♩ = 80)

H. L.



Exercise for the study of three sharps: Fa, Do and Sol.

Moderato. (♩ = 80)

H. L.

86.

Exercise for the study of four sharps: Fa, Do, Sol. and Re.

Andante. (♩ = 72)

H. L.

87.

Exercise for the study of five sharps: Fa, Do, Sol, Re and La.

Moderato. (♩ = 88)

H. L.

88.

Moderato. (♩ = 92)

ROD.

89.

Allegretto moderato. (♩ = 112)

HASSE.

90.

Moderato. (♩ = 76)

ROD.

91.

Musical score for exercise 91, consisting of seven staves of music in G major, 2/4 time, marked Moderato. The piece features a melodic line with eighth and sixteenth notes, and a bass line with eighth notes and rests. It concludes with a double bar line and repeat dots.

Moderato. (♩ = 76)

ROD.

92.

Musical score for exercise 92, consisting of five staves of music in G major, 2/4 time, marked Moderato. The piece features a melodic line with eighth and sixteenth notes, and a bass line with eighth notes and rests. It includes triplets in the second and third staves and concludes with a double bar line and repeat dots.

Lesson in major mode of Do, with the use of the first five accidental sharps.

Lesson in major mode of Do, with the use of the first five accidental sharps.

Moderato. (♩ = 92)

G. C.

93.

Exercise for intoning Si flat.

94. *Andante.* (♩ = 112) H. L.

Fine.

Exercise for intoning Si flat and Mi flat.

95. *Andantino.* (♩ = 76) H. L.

Exercise for intoning the three flats; Si, Mi and La.

96. *Andantino.* (♩ = 76) H. L.

Moderato. (♩ = 92)

H. L.

97.

Lesson in the major mode of Do, with the first four accidental flats.

Moderato (♩ = 92),

G. C.

98.

Chromatic Scale in Do, major mode.

Lento. (♩ = 60)

99.

Scale of the tone La, minor mode.
Parallel of the scale of Do, major mode.

Lento. (♩ = 60)

100.

Musical notation for exercise 100, showing a scale in G minor mode (A-B-C-D-E-F-G-A-B-A-G-F-E-D-C-B-A) with a tempo marking of Lento (♩ = 60). The exercise is written on two staves in treble clef with a common time signature.

Lessons in the minor mode of La.

Moderato (♩ = 76) H. L.

101.

p

f *f* *p*

p

p

Musical notation for exercise 101, showing a scale in G minor mode with dynamics. The tempo is Moderato (♩ = 76). The exercise is written on four staves in treble clef with a common time signature. Dynamics include piano (*p*) and forte (*f*).

Moderato. (♩ = 80) ROD.

102.

mf *f*

f *mf* *p* *mf* *f*

Musical notation for exercise 102, showing a scale in G minor mode with dynamics. The tempo is Moderato (♩ = 80). The exercise is written on two staves in treble clef with a common time signature. Dynamics include mezzo-forte (*mf*) and forte (*f*).

Moderato. (♩ = 72) ROD.

103.

mf *cresc.*

f *mf*

Musical notation for exercise 103, showing a scale in G minor mode with dynamics. The tempo is Moderato (♩ = 72). The exercise is written on two staves in treble clef with a common time signature. Dynamics include mezzo-forte (*mf*) and crescendo (*cresc.*).

Reduction of the 103d lesson.

Più lento. (♩ = 60) ROD.

104.

mf *cresc.*

f

Musical notation for exercise 104, showing a scale in G minor mode with dynamics. The tempo is Più lento (♩ = 60). The exercise is written on two staves in treble clef with a common time signature. Dynamics include mezzo-forte (*mf*) and crescendo (*cresc.*).

Stesso tempo.

ROD.

105. *mf* *mf cresc.*

f *mf*

Andante. (♩ = 84)

H. L.

106. *mf*

f

f

f *dimin.* *p*

mf

Lento. (♩ = 60) Scale in the tone Sol, major mode.

107.

Lessons of the major mode of Sol.

Andantino. (♩ = 96)

H. L.

108. *mf*

cresc. *f*

mf

f *dim.*

Moderato ($\text{♩} = 104$)

H. L.

109. 

110. 

111.

p

mf

mf

un poco cresc.

p

mf

cresc.

f

mf

p

Scale of the tone Mi, minor mode.
Parallel of Sol, major mode.

112.

Lento. (♩ = 60)

Lessons in the minor mode of Mi.

113.

Moderato. (♩ = 104)

H. L.

mf

Fine. f

mf

Andantino. (♩ = 116)

H. L.

114.

Moderato. (♩ = 80)

ROD.

115.

Andante. (♩ = 80)

LÉO.

116.

Allegro. ($\text{♩} = 72$)

HASSE.

Lento ($\text{♩} = 60$) Scale of the tone Fa, major mode.

Lessons in the major mode of Fa.

Moderato. ($\text{♩} = 100$)

H. L.



Andantino. (♩ = 58)

H. L.

120.  *Fine. f*

 *f* *dimin.*

Moderato. (♩ = 96)

ROD.

121.  *mf*

 *f*

 *mf*

 *sf*

 *mf*

 *p*

 *mf*

 *cresc.*

Allegro moderato. (♩ = 112)

ROD.

122.  *f well rhythmicized.*

 *cresc.*

 *cresc.*

Musical score for a piano piece, consisting of ten staves of music. The notation includes various rhythmic patterns, triplets, and dynamic markings. The piece concludes with a *Tempo I.* marking and a final cadence.

Dynamic markings: *p*, *mf*, *f*, *cresc.*, *un poco riten.*

Performance instruction: *Tempo I.*

Scale of the tone Re, minor mode.
Parallel of Fa, major mode.

Lento. (♩ = 60)

123. 

Lessons in the minor mode of Re.

Andantino. (♩ = 84)

H. L.

124. 




Moderato. (♩ = 126)

ROD.

125. 





Andantino. (♩ = 108)

H. L.

126. 




f

p

Moderato. ($\text{♩} = 84$)

ROD.

127.

p *mf*

f *mf* *poco*

a poco cresc. *f*

Affettuoso. ($\text{♩} = 72$)

HASSE.

128.

Scale of the tone Re, major mode.

129. *Lento.* (♩ = 60)

Lessons in the major mode of Re.

130. *Allegretto.* (♩ = 116) H.L.

131. *Andantino.* (♩ = 72) ROD.



Scale of the tone Si, minor mode.
Parallel of Re, major mode.

Lento ($\text{♩} = 60$)

134.

Lessons in the minor mode of Si.

H.L.

Moderato. ($\text{♩} = 100$)

135.

Allegro risoluto. ($\text{♩} = 96$)

ROD.

136.

cresc. *f*

mf

un poco cresc. *f*

Scale of the tone Sib, major mode.

Lento ($\text{♩} = 60$)

137.

Lessons in the major mode of Sib.

Moderato ($\text{♩} = 132$)

ROD.

138.

mf *f* *mf*

Andantino. ($\text{♩} = 63$)

H. L.

139.

p *mf* *p* *mf* *f* *p*

Andantino. (♩ = 88)

H.L.

140. *dolce.*

Andantino. (♩ = 56)

H.L.

141. *p*

Allegro moderato. (♩ = 100)

ROD.

142. *f*

Scale of the tone Sol, minor mode.
Parallel of Sib, major mode.

Lento. (♩ = 60)

143.

Moderato. (♩ = 108)

H. L.

144. *mf* *p* *p*

Allegretto. (♩ = 138)

H. L.

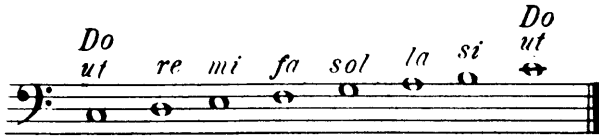
145. *p* *f* *p* *f* *Fine. mf* *p* *cresc.*

Poco lento. (♩ = 88)

LÉO.

146. *p* *f* *f* *p* *mf un poco cresc.* *sf* *p* *cresc.* *p cresc.* *f*

Of the Fa-Clef (Bass-Clef.)



Example of the compass of the (Fa-Clef) for the Piano.

Notes in the Sol-clef corresponding to those in the Fa.



Exercise in the compass of the Soprano Voice. *)

Cause the notes to be named and let them afterwards be solfeggiated if it be thought necessary; in which case let the time be counted by beating two to the measure.



Allegretto. (♩ = 100)

H.L.



*)Soprano or Contralto voices (women or children) executing music written in the Fa-clef, will sound it an Octave above the notation.

Allegro. (♩ = 104)

H. L.

148.

Allegro moderato. (♩ = 76)

H. L.

149.

Andantino quasi Allegretto. (♩ = 80)

H. L.

150.

Moderato. (♩ = 100)

H. L.

151.

Andantino. (♩ = 92)

152. *S* *H.L.*

p *f* *p* *Fine. f* *p*

Allegro moderato. (♩ = 120)

153. *S* *H.L.*

f *mf* *f* *Fine.*

Andantino. (♩ = 92)

154. *ROD.*

mf *f* *mf* *well tied.* *mf*

Moderato (♩ = 104)

155. *H.L.*

p

Musical score for three staves. The first staff has a tempo marking of *Moderato.* ($\text{♩} = 96$). The second and third staves have dynamic markings of *mf*.

Moderato. ($\text{♩} = 96$)

G.C.

156.

mf *cresc.*

mf *f*

mf *cresc.*

f *mf* *cresc.* *f*

Moderato. ($\text{♩} = 60$)

H.L.

157.

p

p *mf* *p* *mf*

p *a tempo.*

p *p*

Andante sostenuto. (♩ = 80)

G. C.

158. 

Allegro moderato. (♩ = 109)

H. L.

159. 

Allegro. (♩ = 100)

LÉO.

160. 

f *mf*

f

mf

cresc. *f*

Waltz movement. ($\text{♩} = 152$)

H.L.

161.

p

f *mf*

p

f

p

mf

cresc. *f*

Andante ma non troppo. (♩ = 60)

H. L.

162.

p

p

p *p* *f* *p*

f *p*

Allegretto (♩ = 108)

H. L.

163.

mf

fz *p* *fz* *p*

mf *fz* *mf* *sf*

p *morendo.*

Moderato. (♩ = 112)

H. L.

164.

p *fz* *fz*

fz *cresc.*

f *sf* *fz* *f* *Fine.*

mf *f*

f *dim.*

Allegret. ($\text{♩} = 138$)

H. L.

165.

p *p*

p

p *Fine. f*

mf

mf

dimin.

Moderato. (♩ = 112)

ROD.

166. *mf*

1 2

1 2

Doloroso. (♩ = 72)

H. L.

167. *dolce ed espress.* *dolce*

p *dolce*

dolce *morendo*

Allegro (♩ = 96)

ROD.

168. 

mf *cresc.*

cresc.

f *Fine.*

cresc. *f*

f

cresc.

f

cresc.

f

Andante. (♩ = 92)

G. C.

169.

mf

f *p* *f*

Fine. mf

f *p*

cresc. *mf*

mf *p* *a piacere*

Allegro moderato. (♩ = 112)

H. L.

170.

p

p *f* *mf*

p *f*

cresc. *f* *ff*

p *mf*

cresc.

cresc. f *p*

cresc. *dimin.* *p*

p *f*

p *dimin.*

Allegro moderato. (♩ = 96)

ROD.

171.

mf *f* *mf*

cresc.

The image displays ten staves of musical notation for a bass line. The key signature is one sharp (F#) and the time signature is 2/4. The notation includes various rhythmic patterns, slurs, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp. The music progresses through several staves, featuring a variety of note values and rests. A dynamic marking of *mf* (mezzo-forte) appears in the sixth staff. The final staff includes a *cresc.* (crescendo) marking and ends with a *f* (forte) dynamic. The notation is written in a standard musical style with a clear focus on the bass line.